

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Göthe*.

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UNDER THE MOST DISTINGUISHED PATRONAGE OF
HER MOST GRACIOUS MAJESTY THE QUEEN,
H.R.H. THE PRINCE CONSORT,
THEIR ROYAL HIGHNESSES THE PRINCESSES AND PRINCES OF THE
ROYAL FAMILY,
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EARL of EGLINTON and WINTON,
The LORD BISHOP of MANCHESTER,
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Organised in 1848, and developed at THE ROYAL COLLEGE OF MUSIC
BRIDGE STREET, MANCHESTER, established by him expressly as a Great
National Institution to facilitate the Encouragement and Promotion of NATIVE
MUSICAL TALENT, and the GENERAL ADVANCEMENT OF MUSIC
AMONG THE RISING GENERATION, upon his new and effective system,
also as a NORMAL SCHOOL for the training of masters to conduct CONSERVATOIRES
OF MUSIC to be established throughout the United Kingdom, for LITTLE
CHILDREN, the whole comprising an entirely new scheme of NATIONAL
EDUCATION, by blending music with general instruction, so that the study
of music shall become a branch of education in the humblest of schools of this
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number upwards of Thirty Instrumentalists, and a most Efficient Chorus, the
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LITTLE ENGLISH, IRISH, SCOTCH AND WELSH BOYS, FROM FIVE TO
SIXTEEN YEARS OF AGE, who play Operatic Selections, Solos, Marches,
Quadrilles, Galops, &c., and sing Songs and Choruses in a most effective manner,
and to whom Dr. Mark gives a gratuitous General and Musical Education.

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his Enterprise and in the Education of the Youths of this country to visit his
establishment. Visiting hours:—From Nine to Eleven, a.m., and Two and
Four, p.m. Saturdays and Sundays excepted.

ST. JAMES'S HALL, REGENT-STREET AND PICCADILLY. MONDAY POPULAR CONCERTS.

THE TWENTY-SECOND CONCERT OF THE SEASON,
MONDAY EVENING, MAY 21st, 1860.

The Programme will be selected from the works of
VARIOUS MASTERS.

PROGRAMME.

PART I.

QUARTET, in D minor Mozart.
M. Sainton, Herr Goffrie, Mr. Doyle, and Signor Piatti.
(First time.)
SONG, "The Bell Ringer," W. V. Wallace.
Mr. Santley.
SONG, "Del miser sol' amico o fido," (Sleep song—
Masaniello) Auber.
Mr. Sims Reeves.
SONATA, in C sharp minor (Op. 27, No. 1), "Moonlight,"
for Pianoforte alone. Beethoven.
Herr Ernest Lübeck.
(His first appearance at the Monday Popular Concerts.)

PART II.

QUARTET, in F minor, No. 11 Beethoven:
M. Sainton, Herr Goffrie, Mr. Doyle, and Signor Piatti.
(First time at the Monday Popular Concerts.)
SONG, "La Gita in Gondola," Rosini.
Mr. Sims Reeves.
SONG, "Rough wind that moaneth loud," J. W. Davison.
Mr. Santley.
TRIO, No. 2, in C minor Mendelssohn.
Herr Ernest Lübeck, M. Sainton, and Signor Piatti.

CONDUCTOR—**MR. BENEDICT.**

Stalls, 5s.; Balcony, 3s.; Unreserved Seats, 1s.

JULLIEN'S LAST WALTZ.—Boosey and Sons have
published by authority of Madame Jullien, the last Waltz composed
by the late M. Jullien, and which will be found to exceed in beauty any of his
most celebrated compositions. Boosey and Sons, Holles-street.

LES NOCES DE JEANNETTE. By Victor Massé.
The music of this popular Operetta will be ready in a few days. Copyright
of Boosey and Sons, Holles-street.

HANOVER-SQUARE ROOMS.—MR. MELCHOR

WINTER (tenors), and Mr. BENJAMIN WELLS (soprano), beg to announce
that their **GRAND EVENING VOCAL AND INSTRUMENTAL CONCERT** will
take place on the 28th of May at the above rooms. Artists:—Madame Weiss,
Miss Mahlah Homer, Miss Chipperfield, and Madame Sainton-Dolby; Mr. Weiss,
and Mr. Melchor Winter; Harmonium, Mr. Scotson Clark, and Flute, Mr. Benjamin
Wells, who will perform on Carte's silver cylinder flute, on which he had the
honour of playing before the Queen and the Prince Consort. Conductor, Herr
Wilhelm Ganz. Stalls, 7s. 6d.; Reserved seats, 5s.; Unreserved, 2s.; and Orchestra,
1s. Tickets to be had of Messrs. Cramer and Co., Chappell's; Boosey; Kelti,
Frowse and Co.; and also of Mr. Benjamin Wells, 23, and Mr. Melchor Winter,
17, St. James's-square, Notting-hill, W.

MR. BENEDICT'S ANNUAL MORNING CONCERT

AT HER MAJESTY'S THEATRE, is fixed for Monday 18th June, under
the immediate patronage of Her Most Gracious Majesty the Queen; H.R.H. the
Prince Consort; H.R.H. the Duchess of Kent; and H.R.H. the Duchess of
Cambridge. The programme will be on the same scale of former years; early
application for the few remaining stalls and boxes is respectfully solicited at
Messrs. Chappell; Messrs. Leader and Cook, New Bond-street; Messrs. Cramer,
Beale, and Co.; Hammond's, late Jullien, Regent-street; Mr. Ollivier's and Mr.
Mitchell's, Old Bond-street; Mr. Austen's Ticket-office, St. James's Hall
Piccadilly; and Mr. Benedict's, 2, Manchester-square, W.

ORCHESTRAL UNION.—MR. ALFRED MELLON begs to announce that he will return to London about the middle of June, when he will be open to any engagements for the Band of the Orchestral Union, which he has reconstructed. Principal Artists—M. M. Sinton, H. Hill, W. Watson, E. Payton, Doyle, Trust, G. Collins, Aylward, Howell, senr, White, P. S. Pratten, Barret, Lazarus, T. Owen, Haussor, C. Harper, Stauden, T. Harper, Stanton Jones, W. Winterbottom, Clom, Hughes, and F. O. Horton. Applications respecting engagements to be made to Mr. George Dolby, 2, Hinde-street, Manchester-square, W.

MISS FANNY CORFIELD (Pupil of Professor Stern-dale Bennett) will give a *Matinée Musicale*, at 14, Montague-place, Bryanston-square (by kind permission of Mrs. Chapman), to-day, the 19th of May, when she will be assisted by the following eminent artists: Violin, M. Sinton; Violoncello, M. Paque; Vocalists, Madame Sinton-Dolby and Mr. Redfern. Single Tickets, half-guineas; family tickets, to admit three, one guinea. To be had of Miss F. Corfield, 29, Burton Street, Eaton-square, and of Messrs. Leader and Cook, 68, New Bond-street.

MISS HELEN McLEOD will give her *First Soirée Musicale* under distinguished patronage, at the Hanover-square Rooms, on the Evening of the 24th June, at Eight o'clock. Further particulars will be duly announced. Tickets may be procured at the principal music-sellers; or at Miss Helen McLeod's residence, 28, Acacia-road, St. John's-wood, where all communications respecting engagements and lessons are to be addressed.

PHILHARMONIC SOCIETY.—The Directors respectfully announce that the **THIRD CONCERT** will take place at the Hanover-square Rooms, on **MONDAY EVENING** next, the 21st of May. Programme:—Overture, Scherzo, Song with Chorus, Nocturne, March, and final Chorus—"A Midsummer Night's Dream," Mendelssohn; Concerto Violin, Herr Kämpel, Spohr; Overture, "Anacoon," Cherubini; Sinfonia in F, No. 8, Beethoven; Overture, "Zauberflöte," Mozart. Vocal performers—Madame Rieder, Miss Augusta Thomson, and Mdlle. Jenny Meyer. Conductor, Professor Sterndale Bennett. To begin at eight o'clock. Subscription for the season, £3 3s.; single tickets, 15s.—Subscriptions received, and tickets issued, by Messrs. Addison, Holler and Lucas, 210, Regent-street.

MR. HAROLD THOMAS'S *Matinée Musicale*, on Monday, June 4th, will take place at Collard's New Pianoforte and Concert Rooms, 16, Lower Grosvenor-street, W., commencing at 7 o'clock. Artists: Miss Augusta Thomson, Miss Poole, Mr. Willys Cooper, Mr. Santley, Messrs. Henry and Richard Blagrove, Signor Puzzi, Mr. Lazarus, Mr. Lindsay Sloper, Mr. W. G. Cusins, and Mr. Harold Thomas. Professor Sterndale Bennett has kindly consented to accompany a selection from his Cantata, "The May-Queen." Tickets, half-a-guinea each; or Family tickets (to admit three), one guinea; at the music warehouses, and of Mr. Harold Thomas, 37, Maddox-street, W.

MR. BRINLEY RICHARDS has the honour to announce that his **ANNUAL CONCERT** will take place at the St. James's Hall, on Friday evening, June 8th. Full particulars will be duly announced. 4, Torrington-street, Russell-square.

HERR BERNHARD MOLIQUE begs to announce that his Concert will take place on Friday evening the 25th of May, at the Hanover-square Rooms. Artists—Madame Catherine Hayes, Mdlle. Anna Molique, Signor Piatti, Mr. Santley, M. Depret, and Herr Molique. Conductors—Messrs. Benedict and Cusins. Reserved seats, 10s. 6d. each; tickets, 7s. 6d. each; to be had of Herr Molique, 39, Harrington-square, and at the principal music-sellers.

HERR C. OBERTHUR has the honour to announce that his **MORNING CONCERT** will take place on Saturday, the 26th of May, at Willis's Rooms. Vocalists: Miss Lindo, Matlie. Behrens, Miss Wilkinson, Herr Mongis, and Herr Müller. Instrumentalists: Miss Arabella Goddard, Miss L. Viola Trust, Mr. Trust, Signor Regondi, Herr Ries, and Herr Lidel. Conductors: Mr. Aguilar, Herr W. Ganz, and Herr A. Ries. Tickets, 10s. and 7s. 6d., at the principal music shops, and of Herr Oberthur, 14, Cottage-road, Westbourne-terrace North, W.

HER MAJESTY'S THEATRE.—MR. BENEDICT'S **ANNUAL MORNING CONCERT**, at HER MAJESTY'S THEATRE, is fixed for Monday, 18th June, under the immediate patronage of Her Most Gracious Majesty the Queen; H.R.H. the Prince Consort; H.R.H. the Duchess of Kent; and H.R.H. the Duchess of Cambridge. The Concert will be on the same scale of former years. The full programme will be ready on the 1st June. Early applications for the few remaining stalls and boxes is respectfully solicited at Messrs. Chappell, Messrs. Leader and Cook, New Bond-street; Messrs. Cramer, Beale, and Co.; Hammond's, late Julien, Regent-street; Mr. Olivier's and Mr. Mitchell's, Old Bond-street; Mr. Austin's, ticket-office, St. James's Hall, Piccadilly; and Mr. Benedict's, 2, Manchester-square, W.

MADAME R. SIDNEY PRATTEN begs to announce that she will give a *Matinée Musicale* in June, when she will perform on the Guitar, Giuliani's 3rd Concerto, in three movements, and some of her own compositions. 21, Holles-street, Cavendish-square, W.

THE ENGLISH GLEE AND MADRIGAL UNION.—(Miss Bauks, Mrs. Lockey, Mr. Foster, Mr. Lockey, Mr. Montem Smith, Mr. Winn, and Mr. Lewis Thomas). All applications for Evening Parties and Concerts, in town or country, to be made to Mr. Winn, 114, Camden-road-villas, N.W.

MISS LEFFLER'S GRAND CONCERT at St. James's Hall, on Tuesday evening, June 6, at 8 o'clock. Vocalists—Madame Lemmons Sherrington, Miss Augusta Thomson, Miss Poole, Miss Susanna Cole, Miss Rose Horace, Miss Leffer, Madame Weiss; Mr. Weiss, Mr. Santley, Mr. Brandon, Mr. A. Babin, Mr. John Morgan, and Mr. Sims Reeves. Pianoforte—Miss Arabella Goddard. Violin—Mdlle. Sophie Humler. Harp—Mr. Ellis Roberts. Harmonium—Mr. Scotsman Clark. And Distin's Ventil Horn Union. Conductors—Mr. W. G. Cusins, Mr. J. G. Callcott, Mr. Sidney Naylor, Mr. Kingsbury, and Mr. J. L. Hatton. Sofa stalls, 5s.; balcony, 3s.; area, 2s.; gallery and orchestra, 1s. May be obtained of Miss Leffer, 71, Oxford-street; Mr. Austin, St. James's Hall, 28, Piccadilly; Keith, Frowse, and Co., 48, Cheapside; Messrs. Cramer, and Co., and Addison and Co., Regent-street; Davies's Library, 35, Portman-place, Maida-hill; F. B. Garty, Esq., 4, Elizabeth-place, North Brixton; and Chappell and Co., 30, New Bond-street.

MR. W. G. CUSINS'S GRANDE MATINÉE MUSICALE, at Willis's Rooms, Saturday, June 2, at Half-past Two. Artists—Madame Rieder, Miss Messent, Miss Lascelles, and Madame Sinton-Dolby, M. Jules Lefort, the Orpheus Glee Union, Mr. H. Blagrove, M. Paque, Mr. J. Thomas, Herr Engel, Mr. Harold Thomas, and Mr. W. G. Cusins. Stalls, 10s. 6d. each, to be obtained only of Mr. W. G. Cusins, 33, Manchester-street, Manchester-square, W. Tickets, 7s., to be had at the principal music warehouses.

ITALIAN NIGHT.—MONDAY POPULAR CONCERTS.—St. James's Hall.—On Monday evening, May 28, the programme will, by particular desire, be selected from the works of Italian composers. Pianoforte, Miss Arabella Goddard; violin, Herr Becker; violoncello, Signor Piatti. Vocalists—Mdlle. Parepa, Mdlle. Laura Baxter, Mr. Tennant, and Mr. Santley. Conductor—Mr. BENEDICT. Full particulars may be obtained at Chappell and Co's, 30, New Bond-street.

MEYERBEER'S NEW WORK.—"ASPIRATION"—**CANTIQUE** (Short Anthem.) The words from the original Latin of Thomas a Kempis, "De imitatione Christi." Composed for SIX VOICES (three sopranos, two tenors, and bass), with Recitatives for a BASS SOLO, and Organ (or Harmonium) accompaniment ad libitum, by GIACOMO MEYERBEER. Price, in score, 4s. London: Duncan Davison and Co., 214, Regent-street, where Meyerbeer's setting of the Lord's Prayer, for four voices, 8s., and the Screenshot, for eight voices, "This house to love is holy," 4s., may be obtained.

THE LONDON GLEE AND MADRIGAL UNION.—Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. W. Cummings, Mr. Land, and Mr. Lawler, respectfully announce that arrangements have been made to resume their successful Entertainments, on Wednesday next, at the Royal Gallery of Illustration, Regent-street, to be continued every Wednesday and Friday afternoons, at 3, and on Saturday evenings at 8.15. Conductor, Mr. Land. Literary Illustrator, Mr. T. Oliphant. Tickets at Mitchell's Royal Library, Old Bond-street.

HERR ENGEL begs to announce his Annual Grand *Matinée Musicale*, which will take place in the last week of June. Full particulars will be duly announced. 10, Bentinck-street, Manchester-square, W.

CANTERBURY HALL CONCERTS.—Westminster Road.—Lessee, Mr. C. Morton.—Every Evening.—C. H. Gounod's Opera, FAUST—Faust, Mr. Henry Herbert; Mephistopheles, Mr. C. Bernard; Stiebel, Mrs. Anderson; Marguerite, Miss Russell. Conductor, Joughmans—and selections from Dinorah, Trovatore, and Macbeth. Several interesting pictures have been added to the Fine Arts Gallery. The suite of halls have been re-decorated and beautified, and constitute one of the most unique and brilliant sights of the metropolis.

"THE ARION" (Eight-Part-Choir).—The members of this Society will meet until further notice every Thursday evening, at 8 o'clock, at 13, Berners-street, Oxford-street. Conductor, Mr. ALFRED GILBERT.

F. F. REILLY, Hon. Sec. Persons desirous of joining the choir are requested to address the Secretary.

MADAME CICELY NOTT will return to London from Germany at the end of this month. All letters and inquiries respecting engagements to be addressed to No. 1, Osborne-terrace, Clapham-road, S.

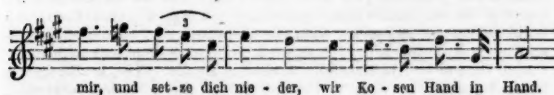
MONSIEUR JULES LEFORT has arrived in town for the season. Monsieur Lefort expressly begs to ask his friends and pupils to direct any engagements for Parties, Concerts, or Lessons, to his own address, 17, Old Cavendish-street, W.; or to the care of Herr Engel, 10, Bentinck-street, Manchester-square.

PIANOFORTE AND MUSIC BUSINESS to be disposed of in the Country. Address S. S. Coleman, Organ Builders, 29, Minoros, City.

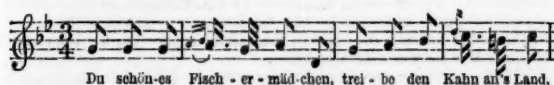
ORGANIST WANTED for Highnam Church, Two and a-half miles from Gloucester, one possessing at least some independent means of his own will be preferred. He must be a really good musician, thoroughly capable of playing well a fine organ, and of instructing the choir, to which he will be bound to pay much attention, and to give it his interest heartily; he must be a good churchman and should be a married man. Salary £35 with house partly furnished, and an excellent garden, rent free. The Village Choral Society also generally pay £5 a-year for lessons. Address to T. Gambler Parry, Esq., Highnam-court, Gloucester.

REVIEWS.

"Six Songs, with English and German words," (Op. 2)—C. A. BARRY, M.A. (Ewer and Co.). There is very decided merit in all these songs, and some few traits of originality. To begin with the most laboured and least genial (though by no means without good points); Heinrich Heine's ballad, "*Du Schönes Fischermädchen*" (No. 6), had been already set so well by Meyerbeer, that Mr. Barry would have done wisely, in this instance, to choose some other text. Compare the two melodies. Mr. Barry sets out as follows:—



M. Meyerbeer as follows:—



Which is the freshest, simplest and most genuine, our readers will not take long, we think, to decide. Mr. Barry has set the passage, "*Leg' an mein Herz dein Kopfchen*," beautifully—something, indeed, after the manner of Schubert. No. 1—"Nachtreise" ("night-journey")—words by Uhland—has a plaintive melody, from which (as from the harmony) the style of Schubert again peeps out. The alteration of melody and harmony in the last verse, is both happy and ingenious. No. 2—"Ich hab im Traum geweinet," (poet not named), is charming from first to last—charming alike in harmony and expression. No. 3—"Des knaben Berglied" (poet not named)—is even more striking, the most original, perhaps, of the series; unless, perhaps, exception be made in favour of No. 4—"Du bist wie eine Blume" (poet unnamed), one feature of which is of the two-four and six-eight measures. There are some exquisite points in this little song; and, among others, the entire progression to the words—"Betend das Gott dich erhalte so rein und schön und hold." A passage near the end is well worth quoting:—



No. 5—"Lebewohl" (poet unnamed)—although strongly tinged with the Mendelssohnian feeling, is lovely from end to end; but as really every bar is more or less worthy praise, we must abandon any idea of quoting examples. It is long since we have seen so much to admire in a new set of songs.

"The Worcestershire Rifles' March"—for the pianoforte—MATTHIAS VON HOLST (Boosey and Sons)—is inscribed to the "Volunteer Corps of the City and County." Why did not Herr von Holst begin (while about it) thus:—



The reminiscence of the so-called clock-movement, in one of Haydn's symphonies, would, by the addition of the four semiquavers in bar 2, have been still more frank and genuine. The best part of this march is the *trio*, in the dominant—pages 4 and 5.

"La Nadijda, polka gracieuse"—for the pianoforte—MATTHIAS VON HOLST (Cramer and Co., Boosey and Sons, and Mills). This is an extremely graceful and well-written piece from end to end, and none the worse for the tendency it occasionally exhibits to *Spohrish* harmony. There is one passage, however, occurring several times, which we cannot admire:—



On the repetition of this progression the D's are invariably marked natural, and the effect is infinitely purer.

ST. PAUL'S CATHEDRAL.

"PROPOSAL" FOR A 64 FEET ORGAN.

THE present Dean and Chapter of St. Paul's are deserving of the highest commendation for the praiseworthy efforts they are making to embellish and furnish the interior of the cathedral church, and thus in some measure repair, not only the omissions and shortcomings of the niggard, arbitrary, and obstructive building commissioners, but the utter neglect of successive deans and chapters through the century and a half that has intervened, in allowing (whilst having vast funds at their disposal, uncontrolled by any other body), the noble edifice to continue the mere shell it has done up to this day. But to decorate the interior of St. Paul's in a manner suitable to the character of the edifice and becoming to its position as the Metropolitan Cathedral of the British Isles—and subscription the only source of the wherewithal to do it—no small task is before them, and I say God-speed to their purpose.

In a former paper (*Musical World*, December 17th), I mentioned the circumstance of the gratifying announcement that the old organ had been made one of the earliest matters of solicitude by the chapter, a thousand pounds—or perhaps fifteen hundred pounds—of their already subscribed funds having been resolved to be expended in renewals of certain worn out portions of old Father Smith's work, and augmenting the powers of the instrument by the addition of much other new. But the same announcement conveyed the intelligence that the recently oft-repeated cause, *Architects versus Cathedral Organ Screens*, had also been argued here, and decision given on the plaintiff's side, consequent on which verdict the organ is, after all, to be sacrificed by being cleared away from its own admirable position, and stuck up in a place out of sight, where, from the massy dead walls with

which it will be hemmed in, it can produce but very poor effect—in the body of the Cathedral at least—however glorious an instrument Mr. Hill's work may leave it.

The screen still stands in its place, though the organ is taken down off it. And it would seem there exists in the chapter some hesitation as to the adherence to their verdict. There is also some talk of their getting another organ expressly for serving the dome and services. In the interim of this unsettlement of purpose, I would call attention to the circumstance of an old "proposal" for an organ for St. Paul's, which seems to me particularly *à propos* to the present time.

The choir of St. Paul's was the first portion of the edifice that was finished; this was opened some ten years before the main building was completed. The first service was on the day of thanksgiving for the peace of Ryswick, December 2, 1697, and the present organ—the most celebrated work of the celebrated "Old Father Smith"—was in its place, and used on that occasion. When afterwards the building of the main edifice was drawing towards a finish, and the body of the cathedral thrown open, it was intended that there should be a second organ in the church, and which was to stand in a loft on the parclose of the morning chapel (a little-known sanctuary in St. Paul's occupying the north-west angle of the building, approached by the north aisle, and in size about one-third that of the choir), and an organ was made for the purpose also by Father Smith, but from some cause or other the design was not carried out, and the instrument went to Trinity Church, Hull, where it still is.* It would appear that Renatus Harris, better known as "René Harris"—perhaps the most original genius in the organ-making line that ever practised the art in this country, contemporary with, and ultimately the rival of the aforesaid Father Smith, was a candidate for employment on this occasion. His proposition was to construct an instrument for St. Paul's that should in appearance be on a scale in keeping with the vast and glorious building itself, and of power sufficient to resound throughout the whole of the cathedral. Some particulars of the circumstance is handed down to us by a paper in the *Spectator* of the time (No. 552) by Mr. Steele, purporting to be a "recommendation of a proposal by Renatus Harris, organ builder," wherein are these words:—"The ambition of the artificer is to erect an organ in St. Paul's Cathedral over the west door, at the entrance into the body of the church, which in art and magnificence shall transcend any work of the kind ever before invented. The proposal in perspicuous language sets forth the honour and advantage such a performance would be to the British name, as well that it would apply the power of sounds in a manner more amazingly forcible than perhaps has yet been known, and, I am sure, to an end much more worthy. Had the vast sums which have been laid out upon operas without skill or conduct, and to no other purpose but to suspend or vitiate our understandings, been disposed this way, we should now, perhaps, have an engine so formed as to strike the minds of half the people at once in a place of worship with a forgetfulness of present care and calamity, and a hope of endless rapture, joy and hallelujah hereafter."

René Harris, doubtless, had in view a 32-feet organ—at the period a thing wholly unknown in England; and the expressions made use of in "the recommendation" would seem also to imply that something in the way of our modern tuba work was contemplated. But 32-feet organs have since that epoch become common, not only on the Continent, but in England also: hence a work that is at this day to "transcend any work of that kind ever before invented"—realising the spirit of René Harris's proposal—must be constructed on the 64-feet scale—such scale never having been (practically, at least) attempted.

It occurred to me that there was much in this "proposal" that renders a revival of the project at this time worthy of serious consideration, and the object of the following is an endeavour to show that the measure is practicable, and, accomplished, would be useful, and "pay."

* Trinity Church, Kingston-upon-Hull, is the high church of that seaport. It is a large crucifixion structure with massive tower rising from the intersection of the cross, and is a genuine example of the decorated style of early English architecture. The organ above referred to was set up in the Church in 1808, in a fine carved oak case of four front towers, same design as the beautiful instrument of Whitehall Chapel. All the fluework of Father Smith still remains. The reeds (very fine ones) were by George England about fifty years ago. At a recent repair of the instrument considerable alterations were made in it, and at the same time the original beautiful oak case was removed, and a paltry deal one of mock Gothic design substituted. The old case is now in the church of Sculcoates in that town, where it encloses a new organ.

The great cathedrals of the Continent are generally supplied with at least two organs,* one for the accompaniment of the ordinary services of the choir, and the other a larger one (usually situated at the west end of the nave) for use on special occasions only. This is just how it should be at St. Paul's; and what a grand position the western end of the nave there presents for the erection of an extraordinary work of the kind! How a loft may be erected for the reception of an organ, at a height of eighteen feet from the floor of the church (that is obtaining three feet more of headway for passage underneath than is under the old screen through which the choir is entered), having a clear height thence to the vaulting of the nave of seventy feet sufficient for taking the pipe of the 64-feet register. Nor need the erection interfere with the light of the great west window, for such an arrangement in the "planting" of the pipes in the interior of the instrument might be observed—the design of the exterior case being made to partake in its form of the same—as would not only allow of the view of all the chief existing architectural features of the building being preserved, but also of the great window being seen through the structure of the organ. A successful example of which arrangement exists in that grandest of all organ works, the abbey church of Weingarten in Germany. And this provision in the form of the case would at the same time neutralise the effect of an apparent shortening of the nave of the church which the advance of the body of the instrument, some thirty feet as its length, might be supposed to cause to the detriment of the symmetrical proportions of this limb of the church. An organ of the magnitude here implied, set in a case of artistic form, with florid adornment in keeping with the architecture of the building, presenting a front of towers composed in gigantic diapasons with intervening tiers of buffets tastefully worked in smaller pipes, would form a termination of the vista of the interior of the cathedral westward, grand and imposing, ornamenting and furnishing a part of the great church, now a mere wilderness. In order to economise space, the mechanism connected with the wind—of which steam, or perhaps the hydraulic apparatus should be the motive power—might all be placed in the vaults beneath the church, the pillars supporting the organ-loft to serve also for the wind trunks.

There are at least two annual music-meetings held at St. Paul's, each of really national character, viz., the Musical Festival of the Society of the Sons of the Clergy, and the annual gathering of the children of the London Parochial Schools, to both of which such an instrument would necessarily be an invaluable acquisition. The Musical Festival of the Sons of the Clergy, of 1855, was given on a greatly augmented scale in that year, in celebration of the second centenary anniversary of the institution of the society.

I attended that performance, and observing that "old Father Smith," in order to bear up in the "tutti" against a chorus of the two hundred voices engaged on that occasion, had to be reinforced by the aid of a dozen or more of trumpets, trombones, and drums; and it occurring to me at the same time that monster exhibitions in the musical way had become established as the more publicly favoured performances of the day, I was forcibly reminded of this "proposal" of René Harris's, of a century and-a-half ago. And now that the subject of embellishing and furnishing the interior of St. Paul's is being considered, the advisability of embracing in that work Harris's "proposal," carried out in its integrity, is commended to notice as offering to supply at once a great want and a magnificent ornament. Although the old organ, with its pending improvements, may prove—as I doubt not it will—everything that can be desired for the use of the ordinary cathedral services, yet its powers will still be wholly inadequate to the requirements of the occasions above referred to, and this ekeing out an insufficient organ by appending thereto a number of trombones, trumpets, and drums, is a makeshift unseemly and out of character.

I think the majesty of the organ is degraded by the intrusion of such auxiliaries in church service. Without presuming a word in depreciation of the use of these and kindred instruments in the orchestral accompaniment of voices, I maintain that organ and voices alone, in church, are far more impressive.†

A choral service sung by such a choir as was collected on the occasion of the 1855 anniversary—the choral establishments of St. Paul's; the Chapel Royal, Westminster Abbey; St. George's, Windsor; and some

* St. Peter's, Rome, has four organs. Seville Cathedral seven, two of which are very large ones. St. Anthony's, Padua, four. Breslau Cathedral three, all very large.

† In the opinion here expressed regarding the intrusion of instruments of secular character on the organ in church service, I am supported by Mr. Mason, no mean authority.—See *Mason's Essays on Church Music*, pp. 71, 82.

eight or ten of the more adjacent provincial theatres—supported by the accompaniment of an organ of transcendent depth of tone and fulness of great register harmony, would—bearing in mind, too, at the same time, the choice nature for that particular purpose of the whole vocal material employed—be a celebration calculated to afford the lovers of our orthodox church service the most intense delight.

And what an opportunity would then be afforded of producing at these performances, perhaps the most sublime and soul-stirring musical effect within the province of the "divine art" to achieve! That is by adopting the arrangement of a double quire, one with each organ, at opposite ends of the church, chanting the service antiphonally after the ancient manner of decani and cantoris sides, and culminating to a climax by both choirs joining together with the two organs in bursts of joyful exultation in the doxologies. Although the distance in the separation of the choirs will be great, yet the necessary precision in the performance could be insured by the precentor (conductor) being placed midway along the nave, elevated so as to be visible at once to each choir and its organist. This idea, of course, contemplates not only the erection of the new organ at the western end of the nave, but also the old organ being restored to its old place on the choir screen, or, as suggested in my former paper (*Musical World*, Dec. 17), organ and screen being set back to the line of the junction of the choir with the dome, that is about 25 feet west of the old position.

A grand sacred choral gathering like this, or even doubled as the choral band might be by making it to embrace all the cathedral establishments of the Kingdom, would recuscitate the musical portion of the Festival of the Sons of the Clergy, now fast expiring; changing the usually public exhibition at once to a performance in the last degree attractive. At the same time transferring the operations of the treasury department from an exhausted mine to new and more productive diggings, whence the corporation may become enriched with, possibly, several additional thousands a year, with which to extend its usefulness.*

* There are two charitable societies under analogous names. The "Corporation of the Sons of the Clergy," and the "Society of the Festival of the Sons of the Clergy." They work in separate spheres, but to the same great charitable ends—viz., the affording of pecuniary aid to incapacitated clergymen, necessitous widows, and offspring of deceased clergymen, and the providing of educational grants and apprentice premiums. The first-named—the principal one—was established in 1678, and administers the funds of both, which amounts to about £3,800 per annum, arising from endowments, voluntary contributions, and the proceeds of the annual festival. The other society, though subsidiary to the last, is nevertheless the older one. It dates from 1655, when it was instituted for the benefit of those widows and orphans of the established clergy who had been reduced to indigence by the parliamentary sequestrations which were enforced against the clergy, consequent on the great rebellion. Its operation is merely to raise funds for the before-mentioned purposes, and consists in an annual assemblage of the highest authorities in the church and state. When divine service is held (full choral, with additional music by a choir composed of the establishments of the Chapel Royal, Westminster Abbey, and St. Paul's), in the cathedral church of St. Paul, and a sermon preached, to which the public are admitted by free tickets from the stewards, but the persons who use them must present a donation at the door of entrance. At a certain door the donation is expected to be not less than gold; at other doors, not less than half-crowns, &c. In former times this may have yielded a good fund, but of late years this has much declined, the performance being now totally devoid of anything like public interest. The anniversaries passing over year after year, without anyone knowing anything of their occurrence, except that, perhaps, on "the day after the fair," when the newspaper notices of the performance tell that it has taken place.

In the year 1855—a year selected for example from no other reason but that of chance having brought the fact to the notice of the writer—the money taken at the doors amounted to only £119.

A dinner, however, after the service, at Merchant Tailors' Hall, appears to be much more productive. In these combined ways, something like £1,000 or £1,300 is annually added to the corporation funds. The stewards to the festival are expected to contribute at least thirty guineas (and which qualifies the donor for a governor of the corporation), out of these latter donations are paid the expenses of the musical performance, &c., so that the proceeds of the day is handed over to the corporation intact. Now it must be felt by all who will for a moment think on the matter, that the proceeds of the sacred musical performance—considering the importance of the charity, and the extent and influence of the interest that might be brought to bear to its furtherance and support, is extremely insignificant. And

Nor is it irrelevant to the matter under discussion, I think, to remark that by making these meetings the occasion of a grand annual ecclesiastical demonstration, the general interests of the church may be materially served.

As respects the other musical performance referred to—viz., the annual assemblage at St. Paul's of the London Parochial Schools, such an instrument would be brought into admirable use, and its utmost power not more than sufficient for the occasion. The psalmodic portion of this service, rendered by the myriad choir of sparkling infant voices—if the very peculiar effect of such a mass of shrill unisonous treble as the performance now presents were toned down and harmonised by the ponderous and mighty bass that would roll from such an organ, would, aided by the influence of a most imposing spectacle, produce an effect on an auditory impressive and wonderful beyond conception; and surely the power to draw this would create, might be turned to some account to the furtherance of the work the meetings are intended to promote.*

the question arises: could not much more be made of the performances by shaking off the antiquated proceedings by which they continue, year after year, to be silently conducted, and adopting instead a more business-like and enterprising procedure in the management, and so produce performances that will, of their own merit and due publicity, draw the public.

Out of these societies arose, in 1749, "The Incorporated Clergy Orphan Society," whose establishments are at St. John's Wood and Canterbury, and is still connected herewith, though separately worked.

* This exhibition consists in the assemblage at St. Paul's of the children of the numerous parochial schools that are clothed and educated by charity. One first took place in 1782, and has been annually repeated ever since; the object being twofold, viz., to popularise the maintenance of charity schools, and to obtain funds for the assistance of the more necessitous schools attending. The picturesque aspect of some 7,000 or 8,000 children dispersed on raised platforms round the gigantic nave of the cathedral, the tiers of benches gradually elevated to more than half the height of the pillars upon which the dome reposes—decked out in party colours with banners to represent the various schools, from which they are sent as missionaries—the boys separated from the girls, and the whole mass arranged with an eye to symmetry and pleasing contrast, presents a spectacle the magnificent effect of which could not be matched throughout the world. In the central portion of the dome area and nave provision is made for the accommodation of an auditory of about 10,000 persons. Divine service is performed, and the children all join in the singing of the psalmodic portion of the service (in which they are previously well tutored in sections), and the effect of this combined song is most extraordinary. The immortal Haydn, visiting St. Paul's on the occasion of one of these gatherings, and hearing a "hymn" sung by the whole assemblage of children, was moved to tears, and declared that the simple and natural air had given him the greatest pleasure he had ever received from music.

This incident is drawn from *Haydn's Diary while in England in 1791 and 1794*. The "hymn" here alluded to is what is now known as Jones's double chant in D. Jones was at the time organist of St. Paul's, and the piece of music was composed by him expressly for the purpose, and the manner of its performance is thus described in a note by the Editor of the *Diary*. "The first strain (which it will be remembered is A, the reciting note descending afterwards by three stops, a 3rd twice, and a 4th to the octave below) was sung by the choir, accompanied by the organ, the 4,000 children assembled, and who were well instructed for the purpose, responded in the second portion; the third strain was then given in the manner of the first, and the fourth by the children in a similar way to the second: altogether producing an effect that baffles description, and which could not have failed to operate with extraordinary force on such strong religious feelings, united to such susceptibility of musical effect, as the great composer possessed."

This remarkable exhibition is, however, now languishing for want of support, and likely soon to be discontinued altogether, unless something be started that will infuse fresh vigour, and bring new interest into them. Of late (probably excepting the last two years) the anniversaries have produced little or no funds for the schools; the whole receipts being usually swallowed up in the expenses. Take the 1855 meeting as an instance (a year selected for no other reason but that of the fact referred to, accidentally coming to the knowledge of the writer) the receipts were £390, which after defraying the expenses of the constructions, left a deficit, on account of the meeting, of £2 to be made by the stewards. It is rumoured that the dean and chapter have long been inimical to the cathedral being used for this exhibition, but can a more legitimate use of the Metropolitan Church be conceived?

The erection of such an organ might involve an expenditure of £10,000. Where, it will be asked, are the funds to come from, since all the money that can be got for the cathedral is insufficient to do even a modicum of the contemplated works of embellishment to the exterior? If, however, it could be seen—and the thing is far from being without the range of possibility—that by the means just adverted to, the Corporation of the Sons of the Clergy might be enriched with an augmentation of income to something like £2,000 a year, the immediately raising a fund for the purpose of such work by special subscription might be matter worthy the consideration of that body, and little difficulty in the accomplishment, one might suppose, seeing that there are eighteen thousand clergymen in the kingdom; all interested (or ought to be, since the benefits of the charity are open to all), in the success of the society. The money so laid out would be, as it were, laying an endowment on the terms of a five years' purchase.

One suggestion more in conclusion. The cathedral choirs being the primary material for the carrying on of such festivals, an additional annual performance might with advantage be given, and the proceeds appropriated in aid of a superannuation and widow and orphan fund for that much-neglected and ill-requited body, the lay-members of the cathedral establishments.

F. C.

55, Regent-street, Feb. 6th, 1860.

NEW ORGAN FOR MELLOR CHURCH.

(From a Correspondent.)

On Sunday (May 13th), three sermons were preached in St. Mary's Church, Mellor, those in the morning and afternoon by the Rev. J. Watson, M.A. (Rector of St. Peter's, Chester), and that in the evening by the Rev. J. P. Murphy, LL.B. (Chaplain to the Preston House of Correction), when the organ recently erected was opened with full cathedral service. Mr. J. Greaves, organist of the Preston parish church, presided at the organ, and the choir of the same church gave their assistance. On Monday evening (May 14th), there was divine service, at half-past six o'clock, when the Rev. D. F. Chapman, M.A. (curate of Preston) preached, and Mr. J. Walton, organist of Walton-le-dale Church, presided at the organ. An efficient choir was in attendance, and a selection of sacred music performed.

After each sermon a collection was made to meet the deficiency in the organ fund, and towards defraying the expense of repairing and beautifying the church.

The new organ for Mellor Church, which has been so long talked of, was erected by Messrs. Kirkland and Jardine, organ-builders, Manchester. It has two rows of manuals, and contains the following stops:—

Great Organ.—Compass from C to F in Alto, 54 notes.

	No. of Pipes.	Register of Tone.
1. Great Open Diapason ...	54	8 feet.
2. Small Open Diapason ...	54	8 "
3. Stopped Diapason ...	54	8 "
4. Principal ...	54	4 "
5. Flute ...	54	4 "
6. Twelfth ...	54	2 1/2 "
7. Fifteenth ...	54	2 "
8. Sesquialtra (3 ranks) ...	162	various.
9. Trumpet—Bass ...	54	8 "
10. Trumpet—Treble ...		

Total No. of Pipes in Great Organ 594

Swell Organ.—Compass from Tenor C to F in Alto, 42 notes.

11. Open Diapason ...	42	8 "
12. Stopped Diapason ...	42	8 "
13. Dulciana ...	42	8 "
14. Principal ...	42	4 "
15. Mixture (3 ranks) ...	126	various.
16. Oboe ...	42	8 "

Total No. of Pipes in Swell Organ 336

Choir Bass (to meet the Swell Organ) C to B, 12 notes.

17. Open Diapason ...	8 Ft.	12 Pipes.
18. Stopped Diapason ...	8 "	12 "
19. Principal ...	4 "	12 "
20. Bassoon ...	8 "	12 "

Total No. of Pipes in Choir Organ 48

Pedal Organ.—Compass CCC to C, 25 notes.

21. Grand Open Diapason ... 16 Ft. ... 25 Pipes.

Couplers.

22. Swell to Great Manual.

23. Great to Pedals.

The organ has three combination pedals to change the stops; also, twenty-five pedals extending from CCC to C. The swell has Venetian shutters and graduating action. The bellows are double feeding and double leathured. The whole is inclosed in a handsome case with gilt front pipes. The height of the organ is 19 feet 2 inches; the depth, 8 feet 3 inches; the width, 13 feet.

NEW ORGANS IN THE PROVINCES.—On Sunday, May 13, was re-opened, the organ at All Saint's Church, Bolton, which has had the additions of swell (tenor C, 5 stops), pedal diapason, 16 feet, and couplers; and on the same day, the organ in the parish-church, Stoke-upon-Trent, which has had a thorough repair, new pedals, swell, &c., &c.

NEW PHILHARMONIC CONCERTS.

At the fourth, on Monday, the attendance was more numerous than at any of its precursors. The following was the selection:—

PART I.

Overture, (Medea) ...	Cherubini.
Aria, "Questi avventurieri" ...	Mozart.
Aria, "Ah! come rapida" ...	Meyerbeer.
Symphony (Jupiter) ...	Mozart.
Scena, "Il mio piano" (La Gazza Ladra) ...	Rossini.
Aria, "Assisa a piè d'un Salice" ...	Rossini.
Overture (Egmont) ...	Beethoven.

PART II.

Concert-Stück, Pianoforte ...	Weber.
Aria Nazionale Napolitaine ...	"Santa Lucia."
Solo, "Bravo, il mio Belcore" ...	Donizetti.
Overture, (Men of Prometheus) ...	Beethoven.

Conductor—Dr. Wyld.

Four songs in the first part were just two in excess; two overtures by Beethoven in a miscellaneous programme were hardly advisable; and, to conclude, the two songs by Rossini should not have been placed together. The performance of the symphony was splendid, and but that the minuet was taken too fast, irreproachable. The three overtures were finely executed, Beethoven's *Prometheus* especially. We have seldom heard this last played with greater vigour and point.

In the *Concert-Stück* Herr Lubeck was the pianist. His execution was vigorous and his power remarkable. We cannot, however, admire his reading of this very familiar work. He was loudly applauded at the end, and recalled to the platform.

Madame Borghi-Mamo and Signor Belletti were the vocalists. The lady, in the willow song from *Otello*, obtained the same success as at Her Majesty's Theatre. Her Neapolitan air was no less successful, and the singer was summoned back at the end. Signor Belletti gave the fine air from the *Gazza Ladra* with great effect, and was equally happy in the florid piece from Donizetti's *Elisir d'Amore*.

AMATEUR MUSICAL SOCIETY.

The eighth and last concert of the season was given at the Hanover-square Rooms, on Monday evening, when the following selection was performed to a very large audience:—

PROGRAMME.—Part I.—Symphony in C, No. 1—Mozart. Song, "Alpine Shepherd's Song," Madame Rieder.—S. W. Waley. Duettino concertante, for oboe and piano, Mr. A. A. Pollock and Mr. S. W. Waley.—T. A. Walmisley. Song, "O beauteous daughter of the starry race," Mr. Wilbye Cooper.—Beethoven. Overture (Zampa)—Herold.

Part II.—Overture (Lurline)—Wallace. Carnaval de Venise, Madame Rieder. Andante and rondo capriccioso, piano, Mr. S. W. Waley.—Mendelssohn. Coronation March (Le Prophète)—Meyerbeer. Ballad, "Under the greenwood tree," Mr. Wilbye Cooper.

—Hatton. Overture (Egmont)—Beethoven. Conductor, Mr. Henry Leslie.

Mr. S. W. Waley appeared to great advantage in the triple capacity of composer, pianist, and accompanist. His playing of Mendelssohn's *Andante and Rondo* was exceedingly good, and he, in conjunction with Mr. Pollock, was all that could be desired in the late Professor Walmisley's clever duettino. The vocal music was excellent. Madame Rieder with her light and flexible voice displayed both style and execution in the *Carnaval de Venise*, the performance of which was frequently interrupted by the well-deserved applause of the audience. That clever and rapidly rising artist, Mr. Wilbye Cooper, earned fresh laurels by the chaste and classical style in which he sung Beethoven's beautiful song.

The appearance of Mr. Wallace to conduct his overture to "*Lurline*" was the signal for a hearty and enthusiastic welcome on the part of both orchestra and audience, and at the termination of its performance the applause was renewed with increased vehemence.

CONCERTS.

ST. JAMES'S HALL.—An excellent concert was given at St. James's Hall, on Thursday, the 10th inst., the programme of which was agreeably diversified by the performances of Miss Augusta Thomson, Miss Leffler, Mr. Santley, Mr. J. F. Barnett (pianist), and Mr. Henry Leslie's Choir. Miss Thomson was encored in Wallace's "Take this cup," from *Lurline*, and Mr. Santley received a similar compliment in "The Bellringer," by the same popular composer. Mr. Barnett's playing was distinguished for its thoroughly artistic character, and he appeared to much advantage in a composition of his own, entitled *Caprice Brilliant*. He was received with the utmost enthusiasm, and recalled after his first performance. We have heard Mr. Leslie's Choir to more advantage, but we think this was in a great measure owing to its being their first appearance in St. James's Hall, and their consequently not having any experience of the room or of its acoustic properties. The concert was given for the purpose of raising a fund towards the completion of the musical education of a member of Mr. Henry Leslie's Choir, and as the artists above mentioned most kindly gave their services, and the room was exceedingly well filled, we are not surprised to hear that the object was fully attained.

SACRED HARMONIC SOCIETY.—An unexceptionable performance of Haydn's *Creation* was given on Friday, the 11th inst. Mlle. Parepa, Mr. Sims Reeves, and Signor Belletti, sustained the solo parts. In the two principal soprano airs, "With verdure clad" and "On mighty wings," Miss Parepa was heard to greater advantage than in the more solemn and impressive strains of Handel or Mendelssohn; while Mr. Sims Reeves, thoroughly at home in all kinds of music—in the lighter productions of "Papa Haydn" no less than the more sublime works of the greater masters—sang with remarkable effect. He gave the air "In native worth" with incomparable taste and expression. Signor Belletti's artistic capabilities were called into requisition with the best possible effect, and the combined efforts of the principals in the concerted pieces were entitled to unqualified commendation. That the choruses were rendered with wonderful spirit and precision may be readily surmised from the familiarity of the singers with the music, while the band was, as usual, thoroughly up to its work.

The audience applauded without restraint, there being no warning ("in consideration of the sacred nature, &c.") in the programme—not that we find it makes the slightest difference when there is.

On Friday, June 1st, *Elijah* will be given, the first time for two years, at Exeter Hall.

M. THEODORE RITTER.—This gentleman, well known as a pianist in the *salons* of Paris, gave on Saturday last a *matinée d'invitation*, when he was attended by an overflowing audience of musicians, professional and amateur. His playing is characterised by neatness and exactitude in execution, flexible and facile touch, and musicianly reading and expression. He wants nothing that a great artist should have, and he has that that

most artists, great and small, want, an unassuming manner and quiet demeanour, which leaves the music to produce its own effect; this latter is invariably impaired by the spasmodic and gymnastic gyrations which some of our best performers indulge in. In a trio of Mendelssohn with MM. Sainton and Paque, his appreciation of the refined beauty of the work drew down loud plaudits from the audience. The work was the Op. 66, in C minor, which ends with a *vivace*, a most fanciful working out of a beautiful idea. In a march of M. Ritter's own composition, considerable harmonic power in treatment is exhibited, and his rapidity and forcible fingering were exemplified in a *veloce* movement. But in the sonata of Beethoven, for violin and piano, Op. 30 (in C minor), he had a still greater opportunity for exhibiting his gifts and cultivation. It is at the standard of the greatest musician that ever lived that all candidates for popular suffrage must be tried; if they fail here, what avails their success elsewhere? If they succeed here, they have, *ipso facto*, passed all other tests. M. Ritter, then, is so entirely master of this work, which abounds in difficulty, that in neither of the simpler pieces he played did he more freely develop his own perfect ideas of the composer's intentions. The slow movement, in A flat, was unimpeachable. The strings of M. Sainton in this work spoke with all his eloquent tone and poetry. The playing of the great French violinist was masterly in every sense. The vocal music included "Cangio d'aspetto," from Handel's *Admetus*, and "The skipper and his boy"—both sung by Madame Sainton, who never fails to charm her hearers, and did so entirely on the present occasion.

ST. MARTIN'S HALL.—A new oratorio by Herr Johannes Hager, a Viennese amateur, entitled *John the Baptist*, was performed on Wednesday, under Mr. Hullah's direction, with his customary band and chorus. The principal singers were Miss Banks, Miss Palmer, Mr. Wilbye Cooper and Mr. Santley. The execution was praiseworthy throughout. The oratorio, however, made little impression. There were indeed two encores, but these in a great measure were attributable to the singers. As *John the Baptist* is not likely to be heard again in this country, we do not think it necessary to criticise it.

MISS THERESA JEFFERYS, one of our most rising sopranos, gave her first concert on Thursday evening at St. James's Hall. So many were the artists and so many the pieces, that the entertainment might be called a "Monster Concert." Among the singers were Misses Parepa, Clari Fraser, Ransford, Palmer, and Laura Baxter; Messrs. Sims Reeves, Elliot Galer, J. W. Morgan, Ramsden, and Santley. The instrumentalists were Miss Arabella Goddard and Mr. Viotti Collins. The programme contained upwards of thirty pieces. Miss Jefferys particularly distinguished herself in Mr. Howard Glover's two songs, "Good Night" and "The Violet," both charming compositions, and both given with faultless expression. Miss Jefferys, also joined Mr. Sims Reeves in the duet "Tomami a dir," which was sung to perfection. Miss Clari Fraser gave Mendelssohn's "On Music's softest pinions" in her most graceful manner, and, in "Huntingtower" achieved one of the true successes of the evening. Madame Laura Baxter sang, among other things, "Gentle Troubadour" (*Lurline*) with irreproachable taste. Mr. Sims Reeves was encored in Herr Molique's "When the moon is brightly shining," and Mr. Balfe's already popular "Margaretta," Mr. Santley receiving a similar compliment in "A father's love" (*Lurline*). Miss Arabella Goddard, with Mr. Viotti Collins, executed Beethoven's Sonata, in G, Op. 30, and Ascher's Fantasia on airs from *Dinorah*, the latter of which was received with tumultuous applause. There was a large attendance, and the concert, though too long, afforded unanimous gratification. Messrs. Adams, Marcellus, Higgs, and Mr. Henry Baumer were the conductors.

ROYAL ACADEMY OF MUSIC.—The second concert was given on Tuesday. The first part comprised a selection from *Jessonda* and the first movement and minuets of Hummel's septet, in D minor. In the septet, Miss Brinsmead, the pianist, distinguished herself by her brilliant execution and fine taste, and proved herself a worthy pupil of her eminent professor, Mr. W. Dorrell. The second part was miscellaneous. We may cite Miss Tasker's performance of the *Andante and Presto*, from

Mozart's pianoforte Concerto in A major, as specially entitled to praise. Among the vocalists, Miss Henderson may be singled out for her capital singing of "Qui la voce;" and Miss Taylor, in M. Costa's quartet "Ecco quel fiero istante," showed the possession of a charming mezzo soprano voice.

VOCAL ASSOCIATION.—The feature of the fifth concert, on Wednesday, was the engagement of Mdles. Brunetti and Vaneri, Signors Mongini, Everardi, and Ronconi, from Her Majesty's Theatre. Miss Stabbach and Madame Goldberg Strossi were the other singers. The choir gave Neithardt's Motet, "Misericordia, Domini," and several part songs and glees, among which Bishop's "Sleep, gentle lady" was encored. Mdle. Brunetti, who made her debut on Saturday, introduced the scena from *Der Freischütz*, in which she displayed a powerful voice and considerable vocal skill; the French translation of the words, however, is no improvement on the original. Mdle. Brunetti sang a cavatina by Roverino, with far greater ease. Signor Mongini created a furor in "Fra Poco." Being encored, he substituted "La donna è mobile," which delighted the audience even more. Signor Mongini also joined Signor Everardi in a duet from *Mosè*, which was sang with great energy and power, and obtained a recall for both artists. Signor Everardi sang the serenade from *Don Giovanni*, "Alla finestra," in an expressive manner, and Signor Sebastiano Ronconi contributed an eccentric version of "La Calunnia." Madame Goldberg Strossi gave a German song and Venzano's "Ah, che assorta," and was recalled after the former. Mdle. Vaneri was encored in an air from *L'Etoile du Nord*; and Miss Stabbach, beside the soprano solos in Bishop's Tramp Chorus, sang Mr. Salaman's pretty ballad "Good bye! a long good bye!" Mr. J. F. Barnett played three solos on the pianoforte—Bach's Fugue, in C sharp major, Stephen Heller's "Auf Flugeln des Gesanges," and Chopin's Polonaise in A flat, with admirable spirit. Mr. Benedict accompanied.

LETTER TO THE EDITOR. BEETHOVEN'S "AH PERFIDO."

SIR,—Can you inform me where Beethoven found the words of his scena, "Ah! perfido Spirgiuro?"

A SUBSCRIBER.

HER MAJESTY'S THEATRE.—First Appearance of Albani.—Titiens, Albani, Violetti, and Mongini.—This evening (Saturday, May 19), will be performed *LUCEZIA BORGIA*. Gonnaro, Signor Mongini (his third appearance in that character); Gubetta, Signor Castelli; Duca Alfonso, Signor Violetti; Maffio, Signor Albani (his first appearance this season); and Lucrazia Borgia, Mdle. Titiens. Conductor, Signor Ardit. To conclude with the new ballet, composed by Signor Borri, and produced under his personal superintendence, entitled *SCINTILLA*, in which Mdle. Pochini and M. Durand will appear. The opera commences at 8 o'clock. Pit tickets, 8s. 6d.; gallery stalls, 5s.; gallery, 3s.

HER MAJESTY'S THEATRE.—This evening (Saturday), May 19. First appearance of Madame Albani. *LUCEZIA BORGIA*, and the new ballet *SCINTILLA*. Grand extra night on Monday next, May 21, *IL TROVATORE* and the new ballet *SCINTILLA*. On Tuesday, May 22, will be performed Rossini's opera, *SEMIRAMIDE*. Semiramide, Mdle. Titiens; Arsace, Madame Albani (her first appearance this season); Idreno, Signor Belmont; Oro, Signor Violetti; and Assur, Signor Everardi. Conductor—Signor Ardit. Early application to insure places is earnestly recommended, as being the only means to prevent disappointment. Grand Extra Night—Titiens, Albani, Gunglini, and Violetti. Monday next, May 21, *IL TROVATORE*. Manrico, Signor Gunglini; Il Conte di Luna, Signor Aldighieri; Ferrando, Signor Violetti; Azucena, Madame Albani; and Leonora, Mdle. Titiens. Conductor, Signor Ardit. To conclude with the new ballet, *SCINTILLA* (in which Mdle. Pochini and M. Durand will appear). Pit tickets, 8s. 6d.; gallery stalls, 5s.; gallery, 3s. To be obtained at the box-office of the theatre, open daily from 10 till 6.

ROYAL ITALIAN OPERA, COVENT GARDEN.—On Saturday, May 19th, will be performed for the second time these two years, Rossini's Opera,

IL BARBIERE DI SIVIGLIA.

Rosina, Madame Miolan-Carvalho; Bertha, Madame Tagliafico; Figaro, Signor Ronconi; Bartolo, M. Zelger; Basilio, Signor Tagliafico; Fiorello, Signor Lucchesi; and Count Almaviva, Signor Mario.

At the conclusion of the Opera, the New Floral Hall will be illuminated.

NEW FLORAL HALL.—A GRAND MORNING

CONCERT will take place on Wednesday, May 30th, to commence at two o'clock, supported by the following eminent artists:—Madames Grisi, Rosa Csillag, Didie, Corbani, Penco, Miolan-Carvalho; Signori Mario, Graziani, Faure, Neri-Baraldi, Polonini, Zelger, Tagliafico, Gardoni, Ronconi, also the Band and Chorus of the Royal Italian Opera. Conductor—Mr. COSTA. Tickets, 5s. each; or with reserved seat, 10s. 6d. May be obtained at the box-office of the Royal Italian Opera, under the portico of the Theatre; and at the principal musicellers and Librarians.

ROYAL ITALIAN OPERA, COVENT GARDEN.

Grisi, Csillag, Penco, Gardoni, Ronconi, Mario.—On Tuesday next, May 22, will be performed for the third time this season, Mozart's Opera

DON GIOVANNI.

With the following powerful cast:—Donna Anna, Madame Grisi (her last appearance but six); Donna Elvira, Mdle. Rosa Csillag; Zerlina, Madame Penco; Don Ottavio, Signor Gardoni; Leporello, Signor Ronconi; Il Commendatore, Signor Tagliafico; Masetto, Signor Polonini; and Don Giovanni, Signor Mario. The Minuet by Mdle. Zina and M. Desplaces.

EXTRA NIGHT.—Not included in the Subscription.

On Thursday next, May 24, will be performed, for the second time this season, Verdi's Opera

IL TROVATORE.

Principal characters by Madame Grisi (her last appearance but five), Mdle. Rosa Csillag, Madame Tagliafico, Signor Ronconi, Signor Tagliafico, Signor Lucchesi, Signor Rossi, and Signor Mario.

After which will be produced a New Divertissement, arranged by M. Desplaces, entitled

LES AMOURS DE DIANA.

Supported by Mdle. Zina, Mdles. Esper, Maraquita, Mulot, and Laure, Mr. W. H. Payne, and M. Desplaces.

First Appearance of Mdle. DIDEE.

On Saturday next, May 26, will be performed, for the first time this season, Rossini's Opera

LA GAZZA LADRA.

Principal characters by Madame Penco, Madame Tagliafico, Mdle. Didie (her first appearance this season), Signor Ronconi, M. Faure, Signor Tagliafico, Signor Lucchesi, Signor Polonini, Signor Rossi, and Signor Gardoni.

At the conclusion of the Opera the New Floral Hall will be illuminated. The Band of the Coldstream Guards will perform until twelve o'clock, by permission of Colonel Newton. Every visitor to the boxes, pit stalls, or pit, will have the privilege of entré free of extra charge. Carriages can take up at the Bow-street entrance of the Floral Hall.

Conductor—Mr. COSTA.

Doors open at eight o'clock, the Opera commences at half-past. Pit tickets, 7s.; amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s. 6d.

JULLIEN FUND.

THE illness of M. Julien having, with fatal rapidity, terminated in death, it has been resolved that the donations to the JULLIEN FUND shall be applied in the manner which would have been most in consonance with the wishes of the deceased had it been permitted him to express them, viz., to the relief of his widow and family, who, by his loss, are left totally unprotected.

Committee for the distribution of the Julien Fund.

Mr. John Mitchell; Mr. W. R. Sams; Mr. Thomas Chappell; Mr. W. Duncan Davison; Mr. Robert K. Bowley; and Mr. Jules Benedict.

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THE MUSICAL WORLD.

LONDON, SATURDAY, MAY 19TH, 1860.

In a city, where no less a man than Hector Berlioz lives and writes, some curious matter in the shape of musical criticism frequently peeps out from the columns of the public press. Beethoven's one opera has recently been produced at the Théâtre-Lyrique—being the last of M. Carvalho's sacrifices at the shrine of legitimate art. Unluckily, however, with M. Carvalho has departed the *prestige* of the establishment, which bids fair to sink once more into the position of mediocrity from which that gentleman, with indomitable spirit and eminent ability, delivered it. Had *Fidelio* been brought out at the Théâtre-Lyrique while he was manager, success—nay triumph—would have been a matter of certainty; but he having seceded, that sudden rage for the classical repertory which seized the Parisians some time since, and with which they themselves were even more astonished than their neighbours, has abated. Now everything not French is intolerable, and even Mozart, Beethoven, and Weber—even Gluck (not to add M. Gounod)

—will be voted bores. A few passages from a notice of *Fidelio*—in the columns of a journal, the name of which we shall not mention, and from the pen of a critic whose name is Delatouche, will illustrate our argument.

"Six years ago the *Fidelio* of Beethoven was performed, without much success, at the Théâtre-Italien. Notwithstanding the talent displayed by Mdlle. Crivelli in the principal part, the work of the German master had no success. I fear it is likely to be the same with *Fidelio* at the Théâtre-Lyrique."

For "six years ago," read *nine* years ago. It was in 1851—when Mr. Lumley was *impresario*, and Ferdinand Hiller musical director, at the Théâtre-Italien—that *Fidelio* was performed, with Crivelli as Leonora. The success it achieved, it is true, amounted to no more than what our turbulent neighbours call a *succès d'estime*; but it must be remembered that a *succès d'estime* is a success after all, and (which is better), a success that lasts; and (which is worse) a success very rarely obtained in Paris—the way of the Parisians being either fevered enthusiasm or freezing apathy. But to *retoucher* Delatouche. The critic of the — likes not the story of *Fidelio*. Hear him describe it:—

"Let us speak first of the poem—it is absurd, anti-historical, and tiresome (*ennuyeux*). We are near the end of the fifteenth century. Ludovic Sforza has caused his nephew, Jean Galeas, to be imprisoned in a fortress, and commissions the gaoler to poison his charge. The gaoler consents, and brings with him, into the poor Duke's dungeon, a very young man—*Fidelio*—enamoured of his daughter.* This young man is Isabelle de Naples, wife of Galeas. She makes herself known to her husband at the moment when Ludovic approaches to kill his nephew.† To prevent this murder she seizes a bar of iron, with which she threatens Ludovic. The latter retreats terrified, and escapes. But the daughter of the gaoler comes to release from their prison, *Fidelio* and Jean, who go and throw themselves at the feet of the King of France, Charles VIII., just arrived at Milan."

The foregoing—be it understood—is not *Fidelio* as the Teutons know it, but "*d'après*" MM. Michel Carré and Barbier—a barbiereous and Gallic *Fidelio*. No wonder Delatouche should be dissatisfied. *Ecoutons ce gaillard*:—

"Do you not see the improbability at once? How could Galeas have thrown himself at the feet of Charles VIII., when history tells us that he died, poisoned, before the arrival of the King?"

Good; but the authors of operatic books (ask M. Scribe) are not invariably the most historical of poets. They worship Clio somewhat gingerly. We have no wish, however, to defend them in this instance, but leave them, willingly, to the trenchant *stylus* of Delatouche. *Ecoutons encore ce gaillard*:—

"I have also a little observation to make. Since Madame Viardot" (*why not Fidelio?*) "held Ludovic" (*why not M. Guard?*) "why did she not stun him incontinent? This would have deprived us of the last *finale*; but where would have been the harm?"

There would have been no harm anywhere to the audience of the Théâtre-Lyrique (with M. Réty as manager, be it clearly understood; the Théâtre-Lyrique with M. Carvalho was quite another thing), who can afford to do with as small a dose of Beethoven as might well be administered, and by whom the loss of a *finale*—even that incomparable *finale*—would be looked upon in the light of a *bonus*. Delatouche, nevertheless, is too modest in calling his observation "a little observation;" on the contrary, it is a big "observation," and mightily to the purpose. But now that we have examined Delatouche *in re* Barbier-Carré, their book, let us examine Delatouche *in re* Beethoven, his music:—

* The "poor Duke's" daughter?

† Just now, the nephew was to be poisoned by the gaoler.

‡ Who imprisoned *Fidelio*?

"The music embroidered by the immortal Beethoven on this pale canvass——"

["*Music embroidered on a pale canvass!*" — Here is a muddling of idioms!]

"The music embroidered by the immortal Beethoven on this pale canvass is as pale as the canvass itself (!) The melody of the master is a soft melody, not noisy,* which expands itself *en nappe* (sheet-wise?) all tranquilly and without *fracas*; the *nappe* becomes a blue and limpid lake in which one mirrors oneself at one's ease, and as there is no worse water than stagnant water,† so there is no music more detestable at the theatre than music which sleeps—and induces sleep."

There reader! you have an original criticism of *Fidelio* at last. Delatouche should be endowed with a beard of gold and vermillion whiskers, also with thigh-rings and a high-heeled boot (like Mario's). If there was an E less in his patronyme, he might be anagramatised as HOR CAUDLE; but happily there are two. *N'importe*.

"Sonate, que me veux-tu?" asked a certain philosopher (also a Frenchman) of a certain sonata that, nothing if not audible, intended him no harm in making itself heard (according to its entelechy), under the fingers of a "*hammer-virtuose*"—as Wagner would say. Delatouche, too, has his notions of a sonata, and thus unburdens himself:—

"One likes to hear a sonata of Beethoven's between an air of Rossini's or of Verdi's, and a *chanson* of Nadaud's. This broad and tender music relaxes, so to speak, the soul, and reposes it after the comic and brilliant. It is like an opium-pill, discreetly administered to a sick person after a day of agitation. Give to the sick person ten pills of *extrait thébaïque* (vernacular-opium), and you run the risk of killing your unhappy patient. Thus does the *Fidelio* of Beethoven. In short—except the chorus of sick persons (*chœurs des malades*!), the introduction to the third act—a sort of march in the style of that of WEBER in the *Enlèvement au Sérail* (Mozart's *Seraglio*!) "together with the two prayers sung by Madame Viardot and Guardini—and the rest is not worth the honour of being cited, nor even of being heard."

Then follows a *critique* of the performers. "Madame Viardot," it appears, "completely failed in the final sextuor—which, to say truth, is wanting both in colour and charm." We take the first half of the sentence to be as exact as the last—but no more so. The "tag" of the article we shall present to our readers in unadulterated Delatouche:—

"Quelqu'un me disait en sortant de la première représentation: Voilà une musique qu'adorent les Allemands, et rien n'est plus naturel: ils s'amusez beaucoup quand ils s'ennuient."

"S'il y avait samedi des Allemands au Théâtre-Lyrique, ils ont dû joliment s'amuser."

FINIT CORONAT OPUS. But oh! for the anagram!

Enter EPISTEMON.

Epistemon. "An anagram of Delatouche?" In what language?

Editor. In French.

Epistemon (reflecting). LOUCHE CADET?

Editor. A "c" too many. There are only ten letters in Delatouche.

Epistemon (after a pause). DE HAUT COL?

Editor. An "e" too few. There are ten letters in Delatouche.

Epistemon (becoming impatient). DUEL À ECHO—then.

Editor. Where's the "t"? Besides, there's no accent on the "a" in Delatouche. (Epistemon gives it up.)

Enter CARPIMON.

Carpimon. An anagram of Dalatouche? Here's one—
O CUL DÉTACHÉ.

Editor. Nonsense—you have a circumflex and a pair of acute accents; while in Delatouche there is not an accent of any description.

Enter PANTAGRUEL and PANURGE.

Pantagruel. I've found it—AC HEU! DOLET.

Editor. That's good; all the ten letters of the name, and a deep meaning in the sentence.

Panurge. I've another. AUT DELE HOC.

Editor. That's better—the best that could be made, in short. AUT DELE HOC. Let the Editor of — apply this injunction to the next article on *Fidelio* from the pen of Delatouche.

"I see no reason," said Epistemon to Pantagruel, as they sat at the Edinburgh Castle, "why thou shouldst not recreate the palates and edify the minds of thy friends, by giving a symbolical feast, after the fashion of that savoury zodiac, wherewith the wealthy Trimalchio entertained his guests."

"As it is long since I have turned over the pages of Petronius, I have forgotten the details of that elaborate foolery," replied Pantagruel.

"Why, look ye," proceeded Epistemon, "twelve figures representing the signs of the zodiac were arranged in the befitting form of a circle, and everyone was supplied with something harmonious to its character. Thus, upon Aries, the Ram, was placed a mess of the '*cicer arietinum*,' a dainty, whereof I know nothing, but the English for which seemeth to be 'chick-pease'—a word that to me conveyeth no signification whatever; Taurus, the Bull, was surmounted by a bit of beef; a couple of kidneys, &c., were supported by Gemini, the Twins; upon Cancer, the Crab, was set a wreath, an arrangement, by the way, which has so puzzled some of the commentators, that they reject the reading *Corona*. Nevertheless, I am inclined to think it correct, and to agree with Burmann that it signifieth the wreath usually worn by festive guests; for, shortly afterwards, Trimalchio explaineth that he himself was born under Cancer, and that he has put *nothing* on the image denoting that sign, lest he should press upon his natal star. A mere wreath placed, where you would expect a comestible, is the nearest approach to nothing that you can conceive. On Leo, the Lion, lay an African fig, in allusion to the animal's birth-place; the entrails of a young sow, that had never farrowed, delicately graced the sign Virgo; cakes of two kinds were balanced in the scales of Libra; Scorpio carried a sea-fish of the same name; to Sagittarius was assigned a viand, about which there is some controversy, but we will accept Burmann's reading '*otopetam*,' which clearly denoteth something with long ears. This we can the more readily assume to be a hare, as there is an ancient effigy of Sagittarius carrying a hare in his arms. On this interpretation I do not strongly insist, but I decidedly object to the reading '*sclopetam*,' which would denote a pop-gun, and thus humbly symbolize the functions of the Archer. For though the guests of Trimalchio might have been tolerant of a wreath in one of the dishes, methinks that a pop-gun served in another would have stirred their wrath. Capricorn carried a sea-locust, which I am told hath horns, and I shall believe the fact till I receive information to the contrary from G. H. Lewes. That Aquarius should bear a goose, and Pisces a brace of mullets, is so natural an arrangement, that

* If it is soft?

† "Il n'est pire eau que l'eau qui dort."

‡ In what part of *Fidelio* is this to be found?

it needeth no comment. Now, I was thinking that if thou gavest a similar repast, substituting modern for antique dainties—as, for instance, putting an allowance of thick turtle-soup in one scale of Libra, and as much of the clear sort in the other; representing Sagittarius by venison——

"Talking of food," said Pantagruel, with a manifest desire to change the subject, "thou shalt hear how prettily I have rendered some of the toughest bits in that satire of Horace (II. 4); where Catius instructeth the poet as to the art of feeding."

"Instead of a goose," observed Epistemon, "thou mightest give to Aquarius a *pâté de foie gras*."

"I begin at the 12th line," said Pantagruel, with nervous precipitancy:—

"In oblong eggs a fine male yolk is found,
They're whiter and taste better than the round;
Your broccoli you'll take from driest fields,
Inspid stuff the water'd garden yields.
When unexpected guests come late to dine
Duck your live chickens in Falernian wine
Temper'd with water; be they ne'er so tough,
You thus will make them delicate enough.
The choicest mushrooms are in meadows grown,
Those found elsewhere you'd better leave alone."

"Hush!" said Panurge, entering the room with a face so white, that it put John's napkin completely out of countenance; but Pantagruel was so pleased with the jingle of his own rhyme, that he went on with another fragment of his translation, just as if Panurge had been an hundred miles off.

"The Umbrian boar, on hardy acorns rear'd,
By men of taste will ever be preferred.
Inspid is the reed-fed Laurentine,
Kids should not always nibble at the vine;
The shoulder of a fruitful hare—how fine."

"Hush! hush!" cried Panurge, whiter than before. Then dropping on his knees, he cried: "Desist, desist! noble master mine; thou knowest not the wrath thou art bringing upon thy head."

"Wretched grumbler, I see what thou meanest by thy maniac gestures; thou thinkest I have slurred over the line,

"*Curvat aper lances carnem vitantis inertem*."

"No, no!" shrieked Panurge. "I mean that thou art committing grievous wrong in rhyming about eatables at all, and that the wrath of the *Athenæum* hangeth over thy devoted head."

"What madman's rant is this?" roared Pantagruel.

"No rant, master, but the sad sober truth," replied Panurge, while big tears coursed down his ugly cheeks. "Look ye, that favourite child of the Muses, G. A. Macfarren, hath composed a *cantata* called *Christmas*, wherewith all the wise in music are delighted, saying nothing so fine hath been heard since the days of Orpheus; but unhappily, John Oxenford, who hath written the words for this sublime creation, hath so far forgotten himself as to mention eatables while describing the Christmas dinner. Now his sin in this respect is forcibly pointed out in the last number of the *Athenæum*. As thou, great master, did'st just now rhyme about Umbrian and Laurentine boars, eggs, mushrooms, and Apicius knows what, so did this same erring Oxenford mention puddings, boar's-heads with lemons in their mouths, and such like sensualities."

"Gross, very gross," said John the Waiter; "had he sang of the table-napkin he might have escaped censure."

"Then," said Epistemon, "the critic hath propounded the doctrine, that when thou describest a dinner in verse, thou may'st not allude to the bill of fare."

"Precisely, and very sublime doctrine, too," said Panurge. "In the eyes of the poet, the *carte* must be a *carte blanche* in the most literal sense of the word—a plain bit of card-board with nothing written thereon."

"Happy Petronius, who wrote in prose!" ejaculated Epistemon, and then he fell asleep.

"Dost thou think the critic is the Barmecide mentioned in the *Arabian Nights*?" asked Pantagruel.

"Not a bit of it. He is the very reverse of the Barmecide," shouted Panurge. "That Barmecide gave nothing to eat, but he named a long list of dainties—and don't you see, it's not eating, but discourse about eating that constituteth the transgression."

"I wonder who it could be that originated such sour wisdom?" said Pantagruel.

"A boar with a lemon in his mouth," murmured the sleeping Epistemon, as he recapitulated in his dreams the objectionable points of *Christmas*.

"Dost thou think the critic of the *Athenæum* will ever see my translation of the 'Unde, et quo Catius?' asked Pantagruel, trembling like a leaf.

"I can't say," replied Panurge; "he hath a far-reaching sight. But mark how thou shalt propitiate him. I have written the words of a *finale*, illustrating a Christmas dinner, on the principle he hath so lucidly propounded, and thou shalt dedicate it to him as a sincere convert."

"Let me hear thine effusion," said Pantagruel, whereupon Panurge read as follows:—

GRAND CHORUS. "Christmas comes but once a year,

Greet him with ethereal cheer;
Hailing Christmas, let us clatter
Empty dish on empty platter;
Pass the vacant glasses round,
Mirth shall in our halls abound.

SOLO.

A leg of nothing with no turnips grac'd,
Is just the meat that suits the dainty taste.

CHORUS.

He who eats nought may laugh the world to scorn,
He'll never grumble at the price of corn.

SOLO.

The dog, of whom old Æsop sung,
Preferr'd the shadow to the meat;
The latter in the stream he flung,
And sought the less substantial treat.
Resolv'd that nought his soul should clog,
A dog refin'd was Æsop's dog.

CHORUS.

Hail to that sago canine, I say,
Worthier of song than the poor dog Tray.

SOLO FEMALE.

How blest is the chameleon,
He only lives on air,
His colours were less vivid
If grosser were his fare.
He breakfasts on the north wind,
He lunches on the south,
The east-wind and the west wind
Are welcome to his mouth."

There is no saying how long this might have lasted, had not a disturbance arisen in a box at the end of the room. John the Waiter, inspired by the tone of the discourse, to which he had been an attentive listener, had placed before a stout old gentleman a large tray, on which were tastefully placed an empty plate and an empty glass, and had demanded a shilling for the enjoyment of the same. Hence the altercation.

LEOPOLD DE MEYER, the most accomplished pianoforte virtuoso now in Europe, has arrived in London for the season. The services of this wonderful player have already been secured for several concerts of the highest class, and among others for one of those of Mr. Howard Glover, which is to be

held this year, on a grand scale, at St. James's Hall, and that of Mr. Benedict, in the Concert Room of Her Majesty's Theatre, which, as usual, will comprise all the available attractions of the period. Since his last visit to London, M. Léopold de Meyer has composed several new pieces, all of which, it is hoped, may be heard in the course of his sojourn among us. "Virtuosity" proper—since Liszt commenced preaching Wagner, and composing "ideal" symphonies for the orchestra; since Thalberg grew fat and sleek, contemplating his lands and beeves with glabritous placidity; since Henri Herz rendered up his last "double tenth" (not tooth), Dreyschock dilapidated his "*gauche*" (left), perforce of rapidly enunciated octaves, and Rubinstein took to playing so fast as to be *tant soit peu* incomprehensible—has been fairly at a discount. The advent of such a master of his art as Léopold de Meyer will consequently be hailed by the wonder-seeking public with enthusiasm. The mere announcement of his arrival must inevitably bring back "fantasias" to a premium; and many will be the anxious peep—from eyes fairer than those of the stern and rigid, dry and masculine *Gradus ad Parnassum* tribe—at the front columns of the *Times* (and at the second page of the *Musical World*), to see at which entertainment the "lion-pianist," *par excellence*, will first shake wide his mane. This much anticipated piece of information we shall be enabled to supply in our next number. Meanwhile—patience, sweet ladies; Herr Block, Signor Cipollani, M. Durillon d'Engelure, and Mynheer Kcebul, will speedily instruct you of the incomparable Austrian's first *fiasco*—that is, presuming he makes one.

MR. MACFARREN'S CHRISTMAS.

(To the Editor of the Musical World.)

11, Alpha-road, N.W., May 15th, 1860.

SIR,—Allow me to correct a mis-statement in your notice of the production of my cantata of *Christmas* at the concert of the Musical Society of London on Wednesday. You say there had been but one rehearsal for the performance, whereas there were three rehearsals of the chorus and two rehearsals of the band. I owe this explanation to the Council of the Musical Society, in acknowledgment of their having done everything that was possible to render the first performance of *Christmas* effective,—not only in respect of the extra rehearsals, which were given at a great expense to the Society, not only in having delayed the production of the cantata—which had been proposed for an earlier concert—until the two ladies whom I wished to sing the solo parts were in London, but in many acts of careful consideration, eminently flattering to me, and, I believe, advantageous to the effect of the composition. As I am confident that your assertion was made under an erroneous impression, I trust you will kindly find space for this reply.

I am, Sir, obediently yours,

G. A. MACFARREN.

ST. JAMES'S HALL.—The annual performance of the *Messiah*, for the benefit of the Royal Society of Musicians, was given last night, under the direction of Professor Sterndale Bennett, and attracted a very numerous audience. The principal vocalists were Miss Parepa, Madame Weiss, Madame Rieder, Miss Augusta Thomson, Miss Eleonora Wilkinson, Miss Clara Smythson, Miss Lascelles, Madame Sainton-Dolby, Messrs. Wilbye Cooper, Montem Smith, Mr. Santley, and Mr. Weiss.

HER MAJESTY'S THEATRE.

Rigoletto, on Saturday, introduced Mdlle. Brunetti and Signor Sebastiano Ronconi, as Gilda and the jester, on their first appearance in this country. The lady is young and a novice, having made her *début* last year at the Grand-Opéra of Paris. She is a pupil of M. Duprez, and does credit to her teacher. Mdlle. Brunetti's voice is a high soprano, clear in quality, and not betraying any peculiarity of the French school, but produced fairly from the chest. As a first display, her performance was entitled to encouragement, an occasional tendency to sharpness being ascribable to natural timidity. Her success was decided, and we are mistaken if, before long, she does not become an especial favourite. We may add, that Mdlle. Brunetti is prepossessing in appearance, and ladylike in deportment.

Signor Sebastiano Ronconi is a brother of the renowned Georgio. His voice, the least estimable of his recommendations, is a barytone of no remarkable quality, wanting in power, and tremulous. These deficiencies, however, are compensated by much tact and by a dramatic force which belongs to true instinct. Signor Ronconi's conception of *Rigoletto* is intelligent if not forcible. As he has been indisposed since his arrival in England, we are not justified in criticising his performances at present. In two or three instances he was highly impressive, and touched the sympathies of his audience.

Signor Mongini's voice and style are well adapted to the music of the Duke, and his singing on Saturday exhibited its wonted vigour. The three airs were admirably given, especially "*La donna è mobile*," which was encored. The duet with Gilda, however, was vehement, Signor Mongini wooing, as it were, in thunder. His deportment, indeed, was rather that of the lion than the dove.

In the ball scene, Mdlle. Pocchini and M. Durand gave the dance from *Fleur-des-Champs*, and the lady was encored in one of her "*pas*."

Il Barbiere on Tuesday would have been better for a rehearsal, Signor Everardi appearing as Figaro for the first time, and Signor Castelli ditto, as Doctor Bartolo. Signor Everardi's Figaro is constrained, but allowance must be made for a first attempt in a part almost as difficult as Don Giovanni, in which we have seen both Tamburini and Ronconi. Signor Everardo, however, sings the music admirably. Madame Borghi-Mamo is a charming Rosina, executing the music to perfection and acting with spirit and *naïveté*. Her "*Una voce*" could hardly be surpassed in many respects, while the lovely quality of her voice was heard to greater advantage than ever in the genial music of Rossini. The changes she made in the text, however, were, in no instance, improvements, and there is less excuse than there would be for a genuine soprano. Madame Alboni is the best example of what may be effected by a scrupulous adherence to the text. In Rosina she scarcely alters a note of the original, and yet no one sings it with so much effect. In the Neapolitan air (*lesson scene*), Madame Borghi-Mamo created the utmost enthusiasm. Few artists could sing it so brilliantly, none with more delicacy and finish. Her descending chromatic scale, near the end, was one of the most perfect things of the kind we have heard.

Signor Violetti, with less exaggeration, would have been excellent as Don Basilio. Rossini did not intend "*La Calunnia*" to be burlesqued.

A new ballet of action was produced for Mdlle. Pocchini on Tuesday with undoubted success. We will not say that it is worthy of her extraordinary abilities; nor that it is a ballet of the first or even second class; but it is a step in the right direction, and affords the great *danseuse* a chance of doing something more than exhibiting mere agility and grace. Mdlle. Pocchini is equally gifted as a mimic and a dancer, attracts no less by her gestures, movements, and attitudes than by her *pirouettes* and *tours-de-force*. Hence in the new ballet, entitled *Scintilla*, she shines with two-fold lustre. Scintilla is in love with a painter, and by her fascinations wins him from a previous attachment. It would be easy to write an essay about Mdlle. Pocchini's performance, but we must content ourselves with stating that anything more exquisitely graceful has never

been seen on the stage, and that the Scintilla of Mdle. Pocchini is worthy of comparison with the Emerald of Carlotta Grisi. The music of the ballet is by no means good. The success of *Scintilla*, and the growing fame of Mdle. Pocchini, is a proof that the love for the ballet is not extinct.

On Thursday, *Don Giovanni* was given for the third time, by desire of Her Majesty.

ROYAL ITALIAN OPERA.

THE first performance of *Don Giovanni*, on Saturday, attracted one of the largest audiences we remember. Madame Grisi being indisposed, Donna Anna was undertaken at a moment's notice, by Madame Rudersdorff, a thoroughly conscientious artist, who acquitted herself extremely well in one of the most exacting parts of the lyric drama. Madame Cillag, who appeared as Elvira for the first time, and Signor Gardoni, who undertook the part of Don Ottavio, Signor Tamberlik, not having arrived, were both suffering from colds. The lady displayed unusual intelligence in her acting, and occasionally sang with great power; while the gentleman gave the music with admirable taste. Signor Mario improves vastly in *Don Giovanni*, and could he sing the music as it is written, would be accepted as the most accomplished living representative of the character. But Signor Alary's version being necessarily retained, some of the finest pieces in the score are entirely ruined. The transposition of the serenade, "Deh vieni alla finestra," a fourth higher is, we think, a mistake. Signor Mario, no doubt, would find it inconvenient in the original key, but a tone higher, as Donzelli and Braham used to sing it, would surely be enough. Changes are the more to be lamented, inasmuch as the great tenor looks the part of Don Giovanni to the life, acts with incomparable ease, and is beginning to assume that audacity of bearing and indomitable spirit, the want of which was the principal fault of his performance last season. Signor Ronconi is the best Leporello since Lablache, and, indeed, in some respects, surpasses his predecessor. Madame Penco made her first appearance this season as Zerlina, in which she established her reputation last year. The Commendatore of Signor Tagliafico and the Masetto of Signor Polonini were as good as ever. There were four encores—the duet "La ci darem," "Vedrai Carina," the trio of masks, and "Deh vieni alla finestra." Mdle. Zina Richard, and M. Desplaces danced the minuet in the Ball.

On Tuesday, *Fra Diavolo* was repeated by desire of Her Majesty, who, with the Prince Consort and suite, attended the performance.

Last night, *Don Giovanni* was given for the second time.

MADAME ALBONI.—This eminent *cantatrice* will this evening make her first appearance for two years in this country, at Her Majesty's Theatre, in her popular character of Maffio Orsini, in *Lucretia Borgia*.

DEATH OF MR. S. G. FAIRBROTHER.—Several friends of the late Mr. S. G. Fairbrother propose to organise a benefit at one of the principal London theatres, for the purpose of raising a sum sufficient to make some slight permanent provision for his widow, whom this unlooked-for bereavement has rendered destitute. Mr. Fairbrother was for nearly forty years the printer of the play-bills of the various theatrical establishments of the metropolis, and was well known to every member of the profession as a highly appreciated and courteously considerate exponent of the claims which they wished to make through the medium of typography on the patronage of the public. Mr. Fairbrother died very suddenly on the evening of Wednesday, the 9th ult., about half-past nine, whilst sitting in his arm-chair. The immediate cause of his death was dropsy; the water touched the heart, and he expired instantaneously without a struggle. He was in his sixty-third year. Although for so long a period the proprietor of an extensive printing establishment in Bow-street, and giving employment to a large number of hands, his later days were clouded by sad reverses, and for some time past he had obtained his only means of subsistence from the employment given to him by Mr. Francis, the printer, of Catherine-street, who had retained him as his book-keeper. There are many to whom Mr. Fairbrother rendered essential service, and frequent acts of kindness and liberality could be recorded of him, which we hope still live in the

remembrance of those who experienced his forbearance and generosity. Numbers have had the benefit of his assistance at a time when there was but little hope of his being remunerated for his work, though the profits of his business, when his claims were honourably discharged were invariably of the smallest. Losses, arising chiefly from this source, exhausted all his means, and at his death he was literally without a penny. We earnestly appeal, therefore, to the profession, and especially to those members who have so often acknowledged his constant readiness to further their wishes, without reference to personal considerations, to come forward and assist the poor widow to perform the last sad solemn rites. It is a deserving case, that requires to be met with promptitude, and we are sure the appeal will not be made in vain. Subscriptions forwarded to the office of the *Era*, care of Mr. Frederick Ledger, will be gratefully acknowledged by the members of his family whom he has left behind to lament his loss.

MOZART—CHILD AND MAN.

(Continued from page 306, Vol. 38.)

90.

The Same to the Same.

Milan, 9th December, 1770.

This evening, after the Angelus, we shall have the second rehearsal of the recitatives. The first went so well that the pen had only to be taken up once to change a letter, *della* instead of *dalla*. This does great credit to the copyist, and every one was much astonished at it. I wish the instrumental rehearsals may proceed in the same manner. As far as I am able to judge, apart from paternal leanings, I find the opera a good one, and written with much spirit. The singers go on well. Now the thing depends on the orchestra, and at the end of the reckoning, on the caprice of the audience; consequently, in all this, there is much uncertainty—it is a perfect lottery.

91.

The Same to the Same.

Milan, December 13, 1770.

On the 12th we had the first rehearsal with the orchestra, consisting, however, of only sixteen persons, to ascertain that all was correctly written. On the 17th, the first rehearsal with the whole orchestra will take place, which consists of fourteen first and second violins, two harpsichords, six double basses, two violoncellos, two bassoons, six altos, two hautbois, two flutes, to be replaced, if necessary, by two hautbois, four French horns, and two clarinets, consequently, sixty performers.

Before the first rehearsal with the small orchestra, there were not wanting folks whose satirical tongues cried down beforehand Wolfgang's music as something which must necessarily be puerile and wretched, and who prophesied a defeat, maintaining that it was impossible a child of fourteen, and especially a German, could write an Italian opera: admitting him to be undoubtedly a great *virtuoso*, they did not think he could have that intelligence and knowledge of the *chiaro ed oscuro* necessary for theatrical success. All these people, since the first rehearsal on a small scale, have become dumb. They have ceased to utter a word. The copyist is enchanted, and this is a great guarantee in Italy, because if the music succeeds, the copyist often gains more by sending away and selling the pieces than the maestro by his composition. The singers, male and female, are highly satisfied; the *prima donna* and *prima uomo* are delighted with their duo. Now all depends on the caprice of the public. Saving a little vain glory, it is a matter of no great concern to us. We have already undertaken many things in this queer world of ours, and Heaven has already assisted us. We are now at the last stage of an affair of which circumstances conspire, perhaps, to aggravate the importance. God be our protector!

On St. Stephen's day, a good hour after the *Ave Maria*, you may picture to yourself Maestro Don Amadeo, seated at the harpsichord in the orchestra, his father in a box above him, and you will please in your heart to wish us a fortunate performance, adding thereunto sundry Paternosters.

To be continued.

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The day, pretty darling, draws near to its close,
Come cease from your play—on your pillow repose;
You peep from the cradle still laughing and bright,
Kind angels for ever preserve you,—Good night!

With freedom from sorrow, dear child, you are blest,
To you a pure heav'n is your fond mother's breast;
Wild passion some day will your happiness blight,
Kind angels preserve you, my darling,—Good night!

Ah! happy is he who can slumber like you,
Be ever, dear child, to your innocence true;
The righteous are watched by the spirits of light,
Who guard them while sleeping, my darling,—Good night!

"THE MEADOW GATE."

Sung by Mr. WILBYE COOPER.

Composed by GEORGE B. ALLEN.

Price 2s. 6d.

Meadow gate, oh meadow gate,
'Neath the hawthorn tree,
Fondest memories of my life
Ever cling round thee.
Where the gentle voice of Spring
Wakes the earliest flowers,
Where the linnets gaily sing,
Through long sunny hours.

Thoughts of bright hours long ago,
When I was a child,
Playing mid' the meadow flowers
Round me fair that smiled;
Memories sweet of happy eves,
When I used to wait,
Till one came to meet me there,
By the meadow gate.

"UNDER THE LINDEN TREE."

Sung by Mr. ELLIOT GALER.

Composed by W. MEYER LUTZ.

Price 2s. 6d.

As under the Linden tree I lay,
Dreaming the evening hours away,
Weaving many a chaplet bright
Of Memory's dower-wreaths, bloom and blight,
My fancy fled, as it ever flies,
To my heart's dear queen with the violet eyes,
And I thought, does my lady think of me,
As I lie under the Linden tree.

Ah! is she thinking of days gone by,
A smile on her lip, a tear in her eye,
Or is she wearying heart and brain,
With days to come when we meet again;
Or, under the shadow of Love's eclipse,
Lists she to love from another's lips,
Smiling on him and defrauding me,
As I lie under the Linden tree.

"MERRY LITTLE MAUD."

Sung by Mr. ELLIOT GALER.

Composed by W. MEYER LUTZ.

Price 2s. 6d.

Here's a song to Maud, to merry little Maud,
The marvel of maidens at home or abroad,
No flower of the summer, no star of the night,
Is so fragrantly fresh, so bewitchingly bright.

On the snow of her forehead all purity lies,
Her clear soul shines out from her eloquent eyes,
The boldest of rufflers is silenced and awed
As he meets the pure gaze of my dear little Maud.

She's a heart of her own, has pretty little Maud,
A fond heart, and free from all falsehood or fraud;
And prouder should he be than king on his throne,
Who can look on that dear little heart as his own.

I know not for which of my faults it may be
That she deigns to look down with a smile upon me,
But she loves me, and nothing on earth shall defraud
My soul of its sunlight, merry little Maud.

"COME, SISTERS, LET US DANCE AND SING."

Trio for Soprano, Mezzo-Soprano, and Contralto.

Composed by ADOLPHO FERRARI.

Price 2s. 6d.

Come Sisters, let us dance and sing
Around our beauteous fairy queen,
While calm nature is reposing,
And no mortal form is seen.

The silver waves are breaking
Upon the coral strand
All nature now is resting,
The moon shines o'er the land.

The forest trees are sleeping,
The mossy banks are green,
Our fairy haunts are gleaming
In the pale moon's soft beam.

"COME, FAIRIES, COME, THE STARS SHINE BRIGHT."

Trio for Soprano, Mezzo-Soprano, and Contralto.

Composed by ADOLPHO FERRARI.

Price 2s. 6d.

Come, fairies, come, the stars are bright,
The night wind wanders free,
The summer moon with meagre light
Has silvered all the sea.

The dews fall chill on glade and hill,
And drench the faint sweet flowers;
Come sylph and fay, that fear the day,
The spell-bound world is ours.

Come mocking dreams, less wild and vain,
Than many a mortal plan,
Come chase your phantoms through the brain
Of every child of man.

While death-like sleep still dark and deep,
Drowns all their languid powers,
Come sylph and sprite that haunt the night,
Each yielded soul is ours.

"FLOWERS! LOVELY FLOWERS."

(Dedicated to Lady Isham.)

Composed by CHARLES MCKORELL.

Price 2s. 6d.

Flowers are gems from heaven sent,
Man's rude heart to cheer, delight,
The stars that deck night's firmament
Less beautiful and bright!
Mark their varied perfumes blending,
Hues so brilliant and fair;
Ah! let our songs on high ascending
Thank our Maker's bounteous care.
Thus to erring mortals sending
Gifts so rich and rare.

Pinks! faint with musky odours,
Mignonette! breathing fragrance sweet,
The woodbine twining round in clusters
Where the gorgeous lilies meet;
Roses! Queen of all the garden,
Violets! Spring's first blooming child;
And thou pale Snowdrop, clad in beauty,
Purely sweet and undefiled,
Bring with thee in loving state
The Cowslip with its ruby eyes,
The primrose too, its lowly mate;
And cuckoo flowers that shepherds prize,
Wildings born in forest dingle
Where the wood anemone blows,
With your cultured sisters mingle,
Every flower, in short, that grows;
Forming thus a garland fair
To deck a maiden's raven hair.
Flowers, lovely, lovely flowers,
How ye charm the captive hours,
A crowning joy to sorrow lending
Still beginning, never ending,
Flowers, lovely, lovely flowers.

"SUNSHINE."

(Dedicated to Mrs. William oby.)

Composed by ADELAIDA.

Price 2s. 6d.

I love the sunshine everywhere,
In wood, and field, and glen,
I love it in the busy haunts
Of town-imprisoned men.
I love it where the children lie
Deep in the clovery grass,
To watch among the twining roots
The gold-green beetles pass.

I love it when it streameth in
The humble cottage door,
And casts the chequered casement's shade
Upon the red-brick floor.
Upon the earth, upon the sea,
And through the crystal air,
On piled up cloud the gracious sun
Is glorious everywhere.

I love it on the mountain top,
Where lies the thawless snow,
And half a kingdom bathed in light
Lies stretching out below.
Oh yes, I love the sunshine!—
Like kindness, or like mirth
Upon the human countenance,
Is sunshine on the earth.

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